

ROBERT HOE'S ART OBJECTS

A GREAT COLLECTION SOON TO BE SOLD AT AUCTION.

Between 5,000 and 6,000 Catalogue items to be offered—likely to be one of New York's Million Dollar Sales—Pictures, Porcelains, Old Silver, Furniture and Beautiful Things of Many Other Kinds in the Collection.

In the art collection made by the late Robert Hoe, soon to be placed on public exhibition and sold at auction in this city, there is so large and diversified an aggregation of objects that it seems remarkable that one man could, without giving up his whole time to the task, bring them all together. That a man whose name the world associated with the invention of the modern fast printing press should have accumulated such a varied and valuable collection, turning inventive genius into such a different bent, seems stranger still. And it may be said at the start that not even Mr. Hoe's more or less intimate friends knew the extent of his collection, for while his house was filled to overflowing with objects which it gave him much pleasure to acquire, it was not in his nature to display them all, or even in large part, to his visitors.

It was his habit, so it is said, rather to invite a visitor to look at some one portion or section of his vast storehouse of these objects of his fancy, and not even to permit one to see them all. It may well be that he thanked himself from the attempt to see the whole at any one time, for there are between 5,000 and 6,000 catalogue lots in the collection as it is prepared for sale, and many of the lots comprise not merely two, three or four articles, but in some instances dozens, as in the case of the sets of old silver.

So it is not to be wondered at that the advance demand for the edition de luxe of the catalogue—the price of which has already been increased before publication—and the discussion that has followed the first announcement of the coming sale should indicate a widespread interest in the collection.

The exhibition will be held at the American Art Galleries and the sale will take place there and at Mendelssohn Hall. It will require fifteen afternoon sessions and eleven evening sessions to disperse the collection.

While the results of an auction of art objects, particularly such a large collection, can never be accurately predicted as to figures, it may safely be said that the Hoe auction will be one of the "million dollar sales" of New York. As a large proportion of the collection is known in Europe, where the objects were purchased, American collectors are not to have everything their own way at the sale, inquiries concerning which have already been made from across the Atlantic.

Wherever Mr. Hoe went about the world he bought things for his collection. It was his delight to go about buying them. And aside from his art collection which is to be sold by the American Art Association at the coming auction he spent other large sums gathering books, which are otherwise disposed of at a later time.

An indication of the quantity of the art contents of his house at 11 East Thirty-sixth street, for example, he had there a hundred clocks. His etchings and engravings alone will require eight of the evening sessions of the auction for their dispersal. His water colors and original drawings, and his paintings, American and early English, ancient Dutch, Italian, French and German, will occupy the auctioneer, Thomas E. Kirby, for three evenings, one of them at the American galleries, where also the etchings are to be sold, and two of them at Mendelssohn Hall.

His blue and white Chinese porcelains, of which he had made a very fine collection, cannot all be put up on one afternoon, but will overlap the following afternoon's session, which they will share with the Chinese monochromes. Another afternoon will be taken up with the antique decorated porcelains of the Celestial Empire, and still another with cloisonné and champlevé enamels and Oriental bronzes.

And up to this point—four afternoon sessions—only 948 numbers will have been disposed of.

Japanese (medicinal boxes), tobacco pouches and pipe cases, and Chinese jades will fill the next afternoon. Then come old English, German and French ceramics to the number

of more than 200, to be followed by an afternoon devoted to old silver, largely English and the Stuart and Georgian periods, and the English silver flows over into the following afternoon, when there is to come up with it French, German and Dutch silver. Altogether there are about 500 catalogue lots of this silver, which includes most odd and diverse types.

Another afternoon is to be devoted to works of the goldsmiths, to Sheffield plate, to grès de Flandres, old Majolica, Persian, French and other faience, and the following afternoon will be taken up with the splendid collection of snuff boxes, mainly in gold. Gold watches, miniatures and fans require an afternoon to themselves, and another is given to some rarely valuable Limoges enamels, some of them of the thirteenth century, and to arms and armor. Furniture, antique and modern, has an afternoon to itself, as have tapestries, rugs, and embroideries, while the clocks, European bronzes and miscellaneous objects will vary another afternoon.

The futility of an attempt within a

try depicts Iphigenia being borne on a litter by warriors, and there are three other Flemish tapestries, one representing an allegory of peace. There is also a painted tapestry of the early seventeenth century. Of the elaborately ornamented gold watches and the snuff boxes adorned with fine enamels and miniatures an idea can be got, as



CLOISONNE ENAMEL CENSER—K'ANG-HSI.

to the decoration and shape, from the cuts, but their quality cannot be suggested. Mr. Hoe thought them of great beauty, variety and value. Some of

silver gilt which bears the Rome mark and dates from the end of the eighteenth century has a triton blowing a shell horn as apout and has for handle a greyhound. It is among the silver pieces here pictured. There are standing cups and double



MINIATURE ON GOLD SNUFF BOX.

cups and waver cups. There is a cup with a windmill which works by means of a blast through a tube at its side while the cup is being filled and emptied. It is one of the waver cups with which men



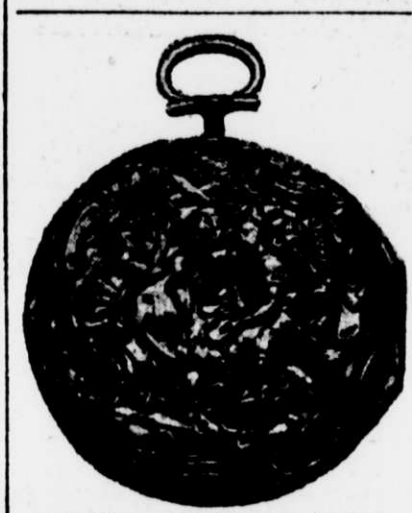
EWER IN OLD ENGLISH SILVER.

and women of a happy age made merry. A seventeenth century double standing cup from Nuremberg is flanked by cupids riding dolphins, and a fifteenth century Italian ostensorium is of six sides, in



GOLD ENAMEL SNUFF BOX.

Gothic form, with buttresses at the angles and figures of saints in the niches, like details of a miniature cathedral. One of the clocks which here are shown is an Empire hanging clock of gilt bronze



BOLDLY MODELLED GOLD WATCH.

after the form of a Roman ship, resting on the head of a caryatid who stands on a gilt bronze ball. The clock is surmounted by an eagle. It is a production

of a vase. The whole is copied from an ancient bronze vessel of the Han (B. C.



"DIANA AT THE CHASE." BRUSSELS TAPESTRY IN GOBELIN STYLE.

of a Palais Royal maker of about the end of the eighteenth century. The other is a Louis XVI. hanging clock, which has a companion piece of similar dimensions in the form of a barometer. It is of heavy gilt bronze and depending from the oval medallion top piece are mouldings of fruit motives which fall most of the way to the footpiece of the clock, which encloses a rectangular medallion. The medallion, of Sevres porcelain, are bordered in royal blue with a gold lace pattern which frames a white reserve ornamented with various paintings. In the oval medallions are scenes of pastoral life; in the lower medallion of the clock a little girl chases a butterfly, while in that of the barometer a small boy is fishing. It is work of the last quarter of the eighteenth century.

Among the furniture is a Louis XV. lacquer commode with a Sienna marble top, decorated in colored lacquers in the Chinese style, with a figure subject and mounted in light gilt bronze. Another commode is in marquetry of the Regency. All of its surfaces are decorated with

arabesques, harlequins and other forms and figures in red shell inlaid with brass. In the light gilt bronze mounting appear masks, shoots of vine leaves and other ornaments.

A square backed armchair in the Louis XVI. style is upholstered in modern tapestry of pastoral ornamentation. A carved and gilded stool chair, with crossed legs,



CLOISONNE ENAMEL FIRE BOWL.

is in the Venetian rococo style, upholstered in eighteenth century Venetian woven silk, the patterns being landscapes and floral motives on a dark ground. One of the cloisonné enamels repro-



LADY HAMILTON AS EUPHROSYPHE, BY GEORGE ROMNEY.

duced is in the form of a curiously shaped bird or animal on wheels and supporting



FOLDING STOOL—VENETIAN ROCOCO.

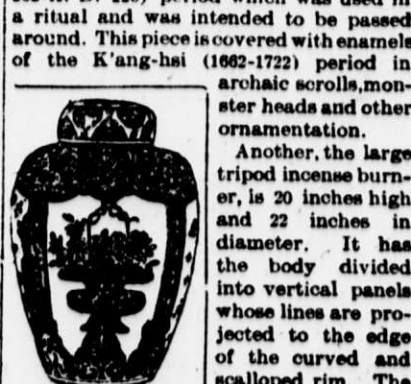
the neck are painted in cobalt blue under the glaze with elaborate leaf scrolls, wave patterns, acroteria heads, gadroons and conventionalized flowers.

A celadon vase, oviform, of the same period, is mounted in French gilt bronze of Louis XVI. style. A larger celadon



LOUIS XVI. ARMCHAIR.

gilt bronze of the Louis XV. period so as to serve as candelabra. A K'ang-hsi vase of the famille verte is embellished with a brilliant enamel picture of a Chinese palace interior where an empress and her attendants are receiving gifts which young ladies are bearing, which have been brought by a dignitary who,



BLUE AND WHITE JAR OF K'ANG-HSI.

202-A. D. 220) period which was used in a ritual and was intended to be passed around. This piece is covered with enamels of the K'ang-hsi (1662-1722) period in archaic scrolls, monster heads and other ornamentation.

Another, the large tripod incense burner, is 20 inches high and 22 inches in diameter. It has the body divided into vertical panels whose lines are projected to the edge of the curved and scalloped rim. The cover is of metal in openwork design, surmounted by a lotus ornament and Buddhist symbols. Symbolical base and other emblems in low tones of enamel on a turquoise ground form the decoration. A K'ang-hsi (1662-1722) production. Another piece of the cloisonné

enamel is a semi-globular fire bowl supported by three bronze figures which stand on its base. It has bat shaped handles at the shoulder and the whole outer surface is covered with dragons clutching Shou characters amid clouds and fire emblems, lotus scrolls and wave motives, in yellow, red, turquoise and lapis lazuli blue.

Among the beautiful blue and white Chinese porcelains is a tall and graceful oviform jar of K'ang-hsi, the decoration of a Chinese historical subject in a fine opaque blue on the brilliant white ground. It bears the K'ang-hsi mark and belongs to the early part of that reign.

Another oviform jar with a cap shaped cover displays in four upright reserve panels the "Hundred Antiques," besides other emblems, and baskets of flowers. A pair of Ch'ien-lung (1736-1795) bottle shape vases with two tubular handles on



LADY HAMILTON AS EUPHROSYPHE, BY GEORGE ROMNEY.

with his escort, is seen in the garden. Incidentally this piece is a reminder that China did most things first, for a band of women musicians occupies a veranda and may be seen through a window.

An imperial palace vase of the Ch'ien-lung period, of oviform body, with trumpet neck and spreading base, has an intricate decoration in enamel colors of a pilgrimage to the Taoist Paradise, with priests, dignitaries and attendants laden with gifts.

Counting as part of the silver of the collection because of the silver mountings are a number of objects, many of them drinking vessels, which are formed of various materials and then embellished in silver. Not the least interesting point regarding these articles is the variety of the inscriptions with which they are laden.

There is, for example, a two handled leather cup mounted in silver in the style of the latter part of the seventeenth century. The body of it is cylindrical and its handle is S shaped. It has the homely motto, "There is no place like home," but it sounds so much more important in the Latin, which, as

it is here engraved, is this: "Nullus est locus domesticus sede jucundior, MDCLXXIII." Then there is a black leather mug, also mounted in silver, but engraved only with a date, "Aug 1st, 1645."

One of the tankards mounted in silver is formed of serpentine. Its cylindrical body spreads toward the base, and on the



A YUNG-CHENG KYLIN MOUNTED AS A CANDELABRUM.

cover is a monogram. The lip is engraved: "If that my fortune fall to thee, Then hide it close in a trail. Let that thy foes rejoice to see, What happens is the baffle."

This cup is dated 1616, and so far the experts have not recognized the marks of the makers on it.

Among the other objects adorned with silver is a box-wood wine cooler with a silver lining and a beechwood bowl, which is both mounted and lined with silver and has a cover. A large drinking horn has been made of a buffalo horn, which stands on three bird's claw feet.

At the end of the seventeenth century one David Frantze received apparently a tankard of German gray stoneware with a hinged pewter lid, which was decorated with an incised foliated ornament glazed in blue and also an ornament in manganese purple. It was made at Teupitz, or Lausitz, Saxony, and its lid is inscribed merely "David Frantze, 1700."

A presentation bowl fifteen inches tall with an eight inch mouth and a nine inch base which Mr. Hoe acquired is said to have been a gift from Charles I. to the Duke of Buckingham. It is made of beechwood with heavy silver mountings. The body is drum shaped and the cover and foot are flat.

The decoration of its silver mountings includes shell and acanthus patterns, sea nymphs, mermaids, dolphin and fishes. A chased silver plate within the cover bears a representation of the king on his throne and an inscription describing him as Charles, by the grace of God King of England, Scotland, France and Ireland and Defender of the Faith. A more interesting inscription is found underneath the foot, where is written, "Fear God. Honor the King. To Buckingham."

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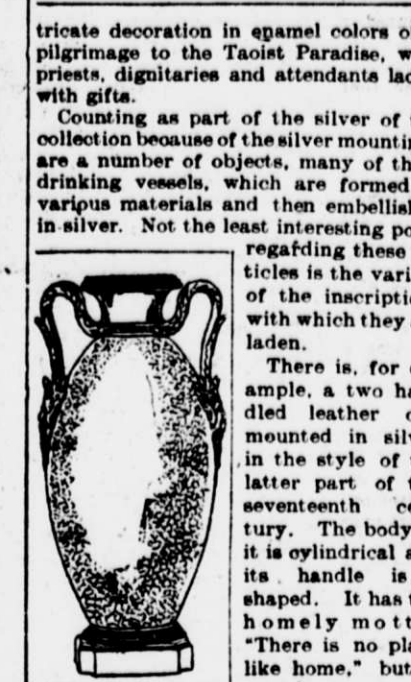
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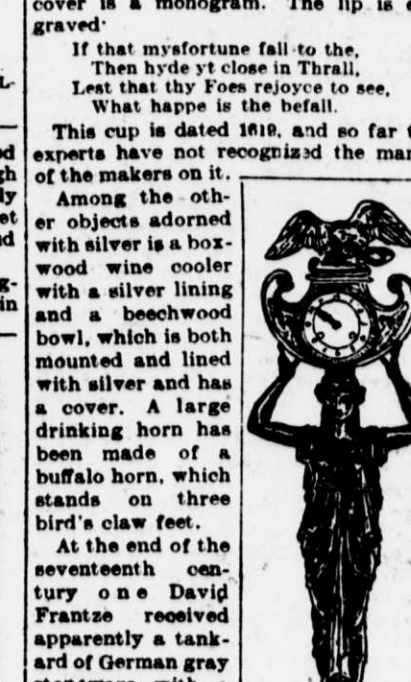
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